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CARNEGIE

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VOLUME V

PITTSBURGH, PA., APRIL 1931

NUMBER 1



A STAIRWAY IN THE CARNEGIE INSTITUTE

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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VOLUME V NUMBER 1
APRIL 1931

And Grief goes out, and Joy comes in,
And care is but a feather,
And every lad his love can win,
For here is April weather.

—LIZETTE WOODWORTH REESE

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HOURS OF ADMISSION—ALWAYS FREE
Daily from 10 A.M. to 10 P.M.
Sunday from 1 to 6 P.M.

FREE ORGAN RECITALS

From October to July. Every Saturday evening
at 8:15 o'clock, and every Sunday afternoon at
4:00 o'clock. —CHARLES HEINROTH, Organist

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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BON JOUR, DR. COMPTON!

Dr. Arthur H. Compton, physicist of the University of Chicago, and a winner of the Nobel prize in physics, is pursuing very advanced studies in the problem of releasing atomic energy. His theory calls for producing an extremely high voltage in the electrons in X rays of twenty million volts pressure. He would thus approach the high temperatures existing normally on the sun, where atomic energy is constantly being released, and where the temperatures run as high as forty million degrees. When this atomic energy, by combining the electron and the proton particles of the atom, is finally brought under control, a teaspoonful of ordinary water will provide all the energy required to operate New York City, with all its transit systems, factories, light, heat, and life in general. We are bound to accept the prophecies of such a scientist, and when this goal is reached, the entire civilization of the world will be changed.

WHO IS SIR HUBERT?

DEAR CARNEGIE:

Your caption over the word of appreciation from Elihu Root ran thus: "Approbation from Sir Hubert." Should it not be "Praise from Sir Hubert?" And who was Sir Hubert?

—MARGARET LEE GRANGER

A character in Thomas Morton's "A Cure for the Heartache." The quotation runs: "Approbation from Sir Hubert Stanley is praise indeed."

PITTSBURGH'S VICAR OF WAKEFIELD

A book collector residing in Boston, while at a dinner party in that city, stated that he was extremely desirous of obtaining a copy of the edition of "The Vicar of Wakefield" which was published in Pittsburgh in 1812. A woman who was one of the guests at the table wrote to the CARNEGIE MAGAZINE to inquire whether Goldsmith's famous classic had indeed been reprinted in Pittsburgh. She was informed that such was the fact, and that there is a copy of the Pittsburgh edition in the Pennsylvania Room of the Carnegie Library. The book bears the imprint of "Cramer, Spear and Eichbaum, 1812."

Incidentally, Pittsburgh's intellectual activity in the early days is shown by the Library's collection of several hundred volumes which were printed in this city prior to 1830.

SHAKESPEARE'S BIRTHDAY

The Shakespeare Birthday Club will hold its annual celebration of the Bard of Avon's natal day, at the Carnegie Institute on Thursday, April 23. The students in the drama school of the Carnegie Institute of Technology will present "Macbeth" that week, and it is expected that they will give one act from the play in the Carnegie Music Hall at eleven o'clock in the morning. After that the statue of Shakespeare in front of the Carnegie Institute, one of the most beautiful in this country, will be crowned with flowers. The exercises are free, and the public is invited to attend.

EXHIBITION OF PAINTINGS BY THE TECH FINE ARTS FACULTY

THE CARNEGIE INSTITUTE takes pleasure in presenting an exhibition of oil paintings by the members of the faculty of the College of Fine Arts of the Carnegie Institute of Technology. This is the first time that the men who teach painting and decoration at the Carnegie Institute of Technology have exhibited here as a group and the show is a pleasing and welcome innovation in the exhibition season at the Institute.

Nine members of the faculty compose the group who are represented: Edmund M. Ashe, Roy Hilton, Russell T. Hyde, Alexander J. Kostellow, Norwood MacGilvary, Wilfred A. Readio, Samuel Rosenberg, Raymond Simboli, and Everett Warner.

It is particularly interesting and instructive for Pittsburghers to see what these men, so busily engaged in teaching others, are achieving in their own fields of endeavor. Occasionally the professional teacher, after having pursued his subject through graduate and post-graduate years, devotes his time to precept rather than practice. This is not true, however, with the teacher of art. For his own good, and for the edification of his pupils, he must continue to practice his craft, and in many instances his inspiration as a teacher bears a direct relation to his continued and increasing ability as a painter. The present exhibition testifies that the art faculty of the Car-

negie Institute of Technology fortunately does find time to give to their professional practice, despite the arduous demands of art instruction.

On the whole the exhibition is a conservative one but, contrary to what the visitor might perhaps expect, the work is not pedantically academic; indeed there is rather a healthy freedom and spontaneity. Russell Hyde, Samuel

Rosenberg, and Raymond Simboli make excursions into experimental painting in which the results justify the departure from the traditional manner, and in the work of one member, Alexander Kostellow, there is frank modernity.

E. M. Ashe, head of the department of painting and decoration, offers three paintings which show the range of his brush in technique and

subject. His latest canvas, "Crab Houses at Christfield," is brilliant in color, novel in conception, and interesting in arrangement.

Wilfred A. Readio, chairman of the department of painting and decoration, is a landscape painter, and presents three pictures which make a very consistent and admirable group. His canvas, "Late Hay," is particularly pleasing in design and color.

Everett Warner, an associate of the National Academy, is adequately represented by "Steam," and "The Tunnel," both Pittsburgh scenes, full of interest and local color, especially to one



THE GARDEN
By ROY HILTON



CRAB HOUSES AT CHRISTFIELD

By EDMUND M. ASHE

who is familiar with the industrial city.

"The Garden" by Roy Hilton, is one of the most satisfactory canvases in the exhibition. It is radiant in its sunlit surface and is less mannered than are his two other well-patterned canvases.

Russell Hyde shows variety in subject and technique. He offers a landscape, a still life, and a figure composition. The latter, entitled "Fairies and Finance," is full of interest and shows a successful handling of a difficult subject.

Samuel Rosenberg is represented by a group of three portraits which indicate his tendency to experiment and develop. "Arrangement in Red" is an excellent canvas done in his early style, while "Russell," one of his latest works, is a strong character study which marks a departure in the development of Mr. Rosenberg's art.

A style of painting unique in conception and executed with skill is presented by Norwood MacGilvary in

his three canvases, "Isolation," "A Family Group," and "Out of the Depths." They are noteworthy in design, color, and in their unusual symbolism.

Alexander J. Kostellow introduces his own individual note into the exhibition with three still-life pictures. They are all well executed, and are most interesting studies in color and design.

Raymond Simboli is a portrait painter, and he presents three consistent figure studies. The one entitled "Portrait of my Mother" is handled with sympathy, novelty, and skill. His "Self-portrait" is daring in pose, pleasing in pattern, and is developed in a highly successful manner. In 1930 he won the Carnegie Institute Prize in the Associated Artists show.

The exhibition opened on April 3 and will remain on view at the Institute galleries through May 3.



LATE HAY

By WILFRED A. READIO

OUR FOURTH BIRTHDAY

WITH the appearance of this number the CARNEGIE MAGAZINE enters upon the fifth year of its life and work.

The publication of the Magazine was undertaken for two very definite reasons. First, through a desire on the part of the trustees to have at their disposal a medium that would enable them to disseminate among the people of Pittsburgh, and indeed throughout the world, a more intimate understanding of the wide range of human interests in the enterprises established here by Andrew Carnegie; and, secondly, because the trustees had reached a point in their administration where it was essential to have additional financial support if these institutions were to be developed to meet the constantly growing needs of the community.

The Magazine has aimed to give out from month to month a balanced and faithful reflection of the interests and movements current in this great Institute, embracing, as it does, so many divisions—Fine Arts, Natural History Museum, a Music Hall, a municipal Library system, a Library School, and the Institute of Technology, with its 7,886 students. Each of these departments supplements the others in composing one of the most diversified and, at the same time, one of the most comprehensive institutions in the world.

With this group in its charge, the Magazine has from month to month forecast and described the presence of art exhibitions, the opening of new nature collections, the activities and extension of library service, the development of musical culture, and the general work of Carnegie Tech—always with the thought of holding and enlarging the interest of the people of Pittsburgh in this rallying ground of intellectual and cultural life.

The Magazine began its life four years ago with a humble idea of creating it-

self into a monthly bulletin of events and happenings within the general organization of the Carnegie Institute. Indeed, in its first year, it called itself the Bulletin. But it was not long before it discovered that the ideas which grew out of these events and happenings were important in themselves. Consequently, at the beginning of the second year, it transformed its title and its scope into the Magazine, which deals not only with the earth, and the things upon it, beneath it, and above it, but also with every discovery and every theory in the wide universe itself, discussing them all in its artless Japanese way, except the Einstein Theory, which it does not understand. This larger scope of work naturally called for the inauguration of an editorial department, which is now conducted under the title, "Through the Editor's Window." In the introduction to that department, the general reasons for its creation were stated in the following paragraph:

"An editorial page seems to be an essential part of the equipment of a good magazine. The marvelous reach of Andrew Carnegie's benefactions touches human thought and human action wherever they occur, and the interpretation of human thought and of human action is sometimes as important as the thought or the action itself. His great 100-inch telescope at Mount Wilson has multiplied the stars and the universes as much beyond the sum of Galileo's achievements as Galileo's 2½-inch telescope enlarged the knowledge given to the world by the Ptolemaic astronomers who, from the roofs of their houses, viewed the heavens with the unaided eye. His fund for the promotion of peace has developed an international sentiment against the further slaughter of the world's chivalry and the destruction of its civilization. His creation of technical schools and

THE CARNEGIE MAGAZINE

his endowment of colleges have immeasurably advanced the boundaries of human understanding. His erection of a myriad of libraries, about three thousand in number, has opened up the treasures of literature to the masses of the people everywhere. And those arts which especially delight the spirit of mankind, as painting, sculpture, music, architecture, and the drama, he has nourished and endowed to their everlasting welfare. All of these phases of an advancing civilization pass from time to time across the field of activity of the Carnegie Institute, which, in the large sense, comprehends them all. The Editor, therefore, looking from his window with an eager and a sympathetic eye, beholds the two hemispheres of this wonderful world and arrogates to himself the agreeable privilege of a kindly discussion of their hopes, fears, blunders, adventures, passions, and achievements as they appear to him from his point of vantage.

The Magazine is abundantly encouraged to believe in the success of its two general purposes; first, the dissemination of a good understanding of the Institute's work; and secondly, the enlargement of its financial resources by gifts from its benevolent friends. Its circulation carries the Magazine not only to several thousand Pittsburgh households, but to a very distinguished out-of-town list, extending as it does into the White House and the Cabinet, with a goodly reach into the Supreme Court, the Senate—many Senators—and the House; the foreign diplomatic service at Washington, and many American diplomats abroad; some of the State governors; many college presidents; nearly all art, scientific, and library institutions throughout the world; illustrious persons in many climes; and various rulers and statesmen, including the supreme persons at the Vatican and the Palazzo Venezia, and the Exile at Doorn.

Gifts of money are coming in through the ministrations of the Magazine in a never ending stream of gold. From the

inauguration of the Magazine in April, 1927, until April, 1930, these donations (already recorded in detail in past numbers) amounted to \$580,993.02, without taking account of their growth by interest, or the doubling up process of the arrangement with the Carnegie Corporation of New York. From April, 1930, to April, 1931, the gifts of money to the Carnegie Institute of Technology were \$155,232.83 and to the Institute \$87,980.00, a total of \$243,212.83. This brings the total, from the birth of the Magazine to March, 1931, inclusive, as already reported, to \$374,285.41 for Carnegie Tech, and \$449,920.44 for the Institute, or a grand total of \$824,205.85.

Included in these sums are the annual payments of \$1,000 subscribed by the members of the Patrons Art Fund. This fund represents subscriptions of \$10,000 each, payable at the rate of \$1,000 a year for ten years, made by friends of the Institute now numbering twenty-one. The money is used for the purchase of paintings and other works of art, and it is hoped that the list will grow until we have one hundred members of the Patrons Art Fund, yielding \$100,000 a year for that noble purpose. The Editor will welcome an interview on this subject at any time.

The complete list of gifts of money for the past Magazine year, April, 1930, to April, 1931, is as follows:

CARNEGIE INSTITUTE

Mrs. Edward Houston Bindley . . .	\$ 1,000.00
Paul Block	1,000.00
George W. Crawford	1,000.00
B. G. Follansbee	1,000.00
Mrs. William N. Frew	1,000.00
Mrs. David Lindsay Gillespie and Mabel Lindsay Gillespie	1,000.00
Howard Heinz	1,000.00
Mary L. Jackson	1,000.00
Estate of George Lauder	1,000.00
Albert C. Lehman	1,000.00
Estate of Willis F. McCook	1,000.00
Andrew W. Mellon	1,000.00
Richard B. Mellon	1,000.00
William L. Mellon	1,000.00
F. F. Nicola	1,000.00
Mrs. John L. Porter	1,000.00
Mrs. Henry R. Rea	1,000.00
William H. Robinson	1,000.00

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Ernest T. Weir	\$ 1,000.00
Emil Winter	1,000.00
Mrs. James D. Hailman and Estate of Mrs. Joseph R. Woodwell	1,000.00
Anonymous	5,000.00
Anonymous	10,000.00
Frederick H. Kennard	500.00
Childs Frick	100.00
Board of Public Education	15,000.00
City of Pittsburgh	15,000.00

CARNEGIE INSTITUTE OF TECHNOLOGY

Pittsburgh Building Industry Sponsor Fund	\$ 1,000.00
Carnegie Dollar Day	664.84
Buhl Foundation	50,000.00
United States Steel Corporation	25,000.00
General Electric Company	5,000.00
Koppers Company	5,000.00
New York Edison Company	5,000.00
Standard Oil Company of New Jersey	5,000.00
Westinghouse Electric and Manu- facturing Company	5,000.00
Night Student Council	461.52
William F. Lloyd	15,000.00
United Typothetae of America	22,500.00
Mrs. Josiah Cohen	10,000.00
Standard Sanitary Manufacturing Com- pany of Pittsburgh	5,000.00
Carnegie Cleveland Clan	100.00
Jenrich Trust Fund	500.00
Frank J. Kish	6.45

CARNEGIE LIBRARY

Buhl Foundation	\$21,000.00
Members of Library staff for books in memory of John H. Leete	200.00
Judges of Common Pleas and Orphans Court and Pittsburgh Legal Journal for books in memory of Judges Mar- tin, Cohen, and Ford	145.00
Library School Class of 1929 for books in memory of Miriam Cupps	35.00

Sometimes the Magazine has thought of reducing the scope of its Garden of Gold to a simple announcement of money gifts. This would of course necessitate the quiet assassination of those two characters, Jason the Gardener and Penelope his wife, who move through the classic shades of the Garden in their own amiable, reminiscent, and whimsical way. The Magazine recently went to a man whose anonymous gift of \$100,000 has been duly reported in the Garden of Gold, and asked his advice on this subject. "Don't do it," he said. "My wife and

I read the Garden of Gold every month before we look at anything else." We would be glad to hear the opinion of our other readers on this subject.

The Magazine has frequently reminded its readers of the opportunity for kindly remembrance in the making of their wills; and several bequests have already been received, while many assurances have come from other friends that this subject has not been ignored in their final dispositions.

And so we go into our fifth year of Magazine work with a glorious fruitage already garnered, and a spirit full of confidence in the greater harvests of the years just ahead.

MODERN GERMAN PRINTS

No section in the recent Carnegie Institute International Exhibition has caused more discussion than the German one. The question which was constantly put to members of the staff of the Department of Fine Arts was, "Is this representative of German art?"

The Exhibition of German Paintings now being shown at the Museum of Modern Art in New York presents the same artists who appeared in recent Carnegie Internationals. If additional proof is needed of the representative character of the German sections, it will be found in the exhibition of Modern German Prints which will open at the Institute on April 16 and continue through May 24.

The exhibition will offer material for the visitor to study the development of impressionism, expressionism, and neorealism in Germany, as each of the artists who is represented there may be included in one of these groups. No doubt, the exhibition will cause as much discussion as the German paintings in the International, but no one seeing it will be able to doubt the competent craftsmanship and immense vitality which Germany shows in her graphic arts of today.

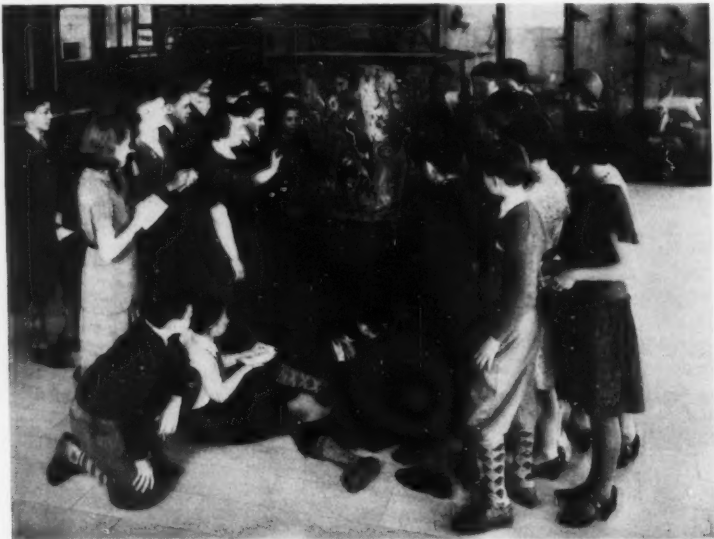
OUR COUNTY SCHOOL CHILDREN

THE children of the eighth grades of the Allegheny County schools are eagerly availing themselves of the privilege of trips to the Carnegie Institute for instruction in art and natural history. During the month of March the Institute had the pleasure of receiving 1,211 pupils from thirty-five County schools, and the teachers who accompanied these classes were as interested and enthusiastic as the children about the vast wealth of material that is here for their pleasure and instruction.

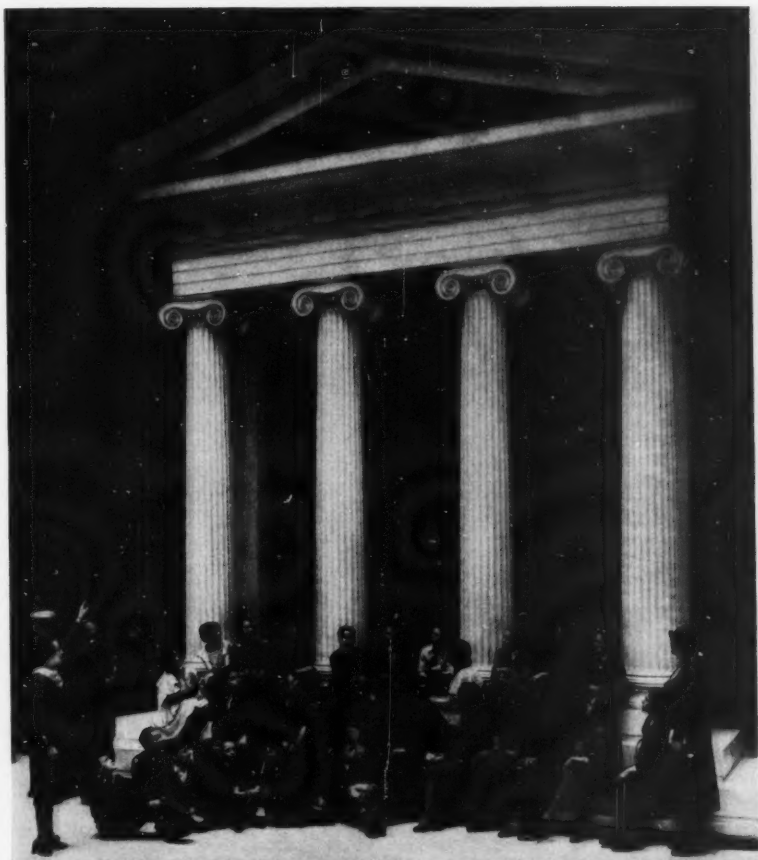
Through various forms of service beyond the walls of the Institute, even those children who come here for the first time are all more or less familiar with the purposes of the Institute. The radio talks every Monday evening over WCAE are an important part of this service, as are also the lectures by staff members who make visits to the schools and civic groups, illustrating their

talks with lantern slides, color prints, photographs, or portable exhibits. Then, too, the County teachers who enroll with the University of Pittsburgh for credit courses in natural history are accommodated by the unique facilities contained in the Institute, which are explained to them in special courses of thirty-two lectures given by the curators of the Museum. These teachers naturally carry the inspiration of this instruction to their pupils, which often results in a visit to the Institute by the whole class—not a compulsory visit, but a visit that is planned with keen anticipation and which is so thoroughly enjoyed that the enthusiasm is carried over into conversation and experiences, and the children generally look forward to return visits which shall include parents or friends.

In summer, members of the Institute staff accompany the Boy Scouts from the



COUNTY SCHOOL CHILDREN IN NATURAL HISTORY CLASS AT THE INSTITUTE



COUNTY SCHOOL CHILDREN IN FINE ARTS STUDY AT THE INSTITUTE

city and county schools to camp and take them for explorations into the woods, giving them familiar talks on out-of-door subjects.

All these forms of extramural, or outside, service are important but they do not attempt to supply a substitute for the unique type of instruction which may be obtained only by a personal visit to the Institute and by becoming acquainted with the exhibitions and collections under the special guidance which is always available to groups upon request.

There are free lectures for the children at the Institute almost every Saturday afternoon during the school year, and the free lectures which are given on Sunday afternoons and Thursday evenings for adults are also of interest to older boys and girls.

The Carnegie Institute maintains a unique position as a cultural center and performs a rôle that cannot be duplicated by any other agency of popular enlightenment within an area extending far beyond the limits of the City of Pittsburgh and the County of Allegheny.



THE CHEETAH-GAZELLE GROUP

Mounted by R. H. Santens, assisted by James Haywood and Anna M. Dierdorf; background painted by O. F. von Fuchrer

THE CHEETAH-GAZELLE GROUP

By THOMAS S. ARBUTHNOT

[Once again the Carnegie Institute finds itself under deep obligation to Dr. Arbuthnot for a fascinating natural history gift to the Museum. This time it is a habitat group of a cheetah and gazelles which he shot in his recent big-game expedition to equatorial Africa. The mounting of the group in the Museum laboratories has just been completed, Dr. Arbuthnot generously defraying the expense of the work. This thoughtful friend had previously given and had mounted another group—the Alaskan white sheep, one of the most popular displays in the Museum—as well as several single specimens from British Columbia—a grizzly bear, a stone's sheep, a fannin sheep, and a caribou. In each case these trophies have been the prizes of his own hunting prowess. This most recent group is entertainingly described by Dr. Arbuthnot here, and we can but add that it not only reveals the art of taxidermy at its highest reach but will arrest the attention as a picture full of the peril of adventure.]

BEFORE starting the description of the African group just finished for the Carnegie Museum, I want to take this opportunity to express my appreciation of the finished mount. It is unquestionably a triumph in modern taxidermy. Mr. Santens and his assistant, Mr. Haywood, have put life into the animals, which is an end result not always attained in taxidermy.

In the "life" there is not only animate existence, but he has managed to put into his animals two other qualities or conceptions that are extremely subtle: one, a sense of sudden fear in the startled Grant's gazelle, especially noticeable in the animal closer to the source of danger; and two, a sinister look in the eyes of the cheetah that shows that he means business. This is especially discernible if one stands at the right of the mount and looks at the cheetah directly over the gazelle.

Mr. Fuhrer's painted background is

an amazing piece of work. Hundreds of times I saw such foothills rising in

gradual undulations to the tropically timbered mountain sides. In my experience just where Mr. Fuhrer's open hills touch the timber was a favorite spot for the rhinoceros. The right side of his picture fascinates me in the way the yellow veldt stretches out to lose itself in the limitless beyond.

I have no thought of closing this word of appreciation without mentioning Miss Dierdorf's vegetation that

gives so much color and atmosphere to the foreground. It is almost unbelievable that these grasses, flowers, and bush growth could have been artificially made by her and her associates by hand.

The group as a whole representing the defenseless or weaker animal being preyed upon by a killer is unfortunately a common occurrence in the plains of Africa. It comes in the day's existence.



DR. THOMAS S. ARBUTHNOT

Such animals as the various kinds of antelope and giraffe are eternally on the lookout all through the day for some stealthy creature that may creep up and take their lives; while at night the best they can do is to band together in great numbers and hope that lions will not come to that particular spot.

We actually hunted lions early in the morning, just after daybreak, by finding the circling flight of vultures in the air. It was sure to be somewhere in the neighborhood. This meant that directly underneath, on the ground, was the kill, with one or more lions still at the carcass.

We like to think of Nature as something serene, where man can retire and find peace and contentment. While this holds for man, it does not fit into the animal kingdom, where the struggle for existence depends so often on whether the one animal considers it desirable or necessary to devour the other.

In Africa during the heat of the day you will sit resting under the shade of an acacia tree, with your cork helmet on the ground and a gentle June breeze fanning you into the belief that everything is at peace with the world, when a sudden strange, wild cry will pierce the soft



GIRAFFES IN NATURAL HABITAT

tropic air, and you will be shocked to find that some beast of prey has a weaker animal by the throat.

Some pretty hard things have been written and said about man, but I saw tragedies among the animals of Africa that made me fairly proud of mankind, notwithstanding his frailties.

To hear a pack of wild dogs pull down a young kudu, or a leopard fasten its fangs for the death grip, is something too bloodcurdling to blot out of one's recollections.

Nature has endowed the Grant's gazelle, seen in this habitat mount, with beautiful speed, but it can't be helped—the cheetah is going to take one of them in just a few more bounds. And his technique will be about as follows: having made the stealthy cat-like sneak necessary to bring him to the distance where caution can be thrown to the winds, and reliance placed on his prodigious speed, he makes one grand rush. Just a few long, elastic bounds and he may strike the gazelle on one flank to throw him out of his stride,

and then sail through the air for the grip on the throat. The animals go to the ground in a wild scramble. Even the formidable-looking horns of the gazelle can do nothing when the wily cheetah clamps down



ZEBRAS AND GNU AT WATER HOLE

with his favorite throat-hold. It is claimed that one seldom finds more than the single set of fang wounds on a killed animal, showing that the cheetah never lets go its original hold which follows the spring through the air. I had an opportunity to see four cheetahs at what was probably full speed. One of these was pursued and eventually run down by a truck in the open country, so that we saw every jump. He is a sprinter—supposedly almost the fastest thing in Africa, and relying on the short spurt in his taking of game or birds.

As the mount shows, he has long legs, a long, lean body, and a small, round head. While his coloration resembles the leopard, the markings are decidedly different. The cheetah has a spot, while the leopard has a figure, sometimes almost a rosette, or the print of a cat's paw. The cheetah is the one member of the cat family that cannot withdraw his claws into a sheath. Instead, they always protrude like the claws of a dog. He kills and defends himself entirely with his jaws. You will note that he has a rudimentary mane which extends quite a distance down his neck.

While the preying of animals upon each other impressed me profoundly, that is by no means the principal impression that Africa made on me, and I am glad to get away from that subject in a brief description of a country that holds so much of fascination.

The other subject in the group—the Grant's gazelle—was, I think, my favorite African animal. Proud, up-

standing little things about the size of our Virginia deer, with a wealth of grace, and horns that seem almost too large for the body. They are numerous. We saw them practically every day, stepping around in groups of two to ten or a dozen. Mr. Santens has given them a sleekness and neatness of coat that are very true to life—resembling watered silk in its smooth patchiness. The general color is gray-cinnamon.

The streak down the face is chestnut, and the white rump patch is shaped like an incomplete star. Grant's gazelles seem to be on good terms with a number of animals, for you see them in the company of the oryx, the zebra, the hartebeest, and even the giraffe.

I defy any man to do a good stalking job on a group of Grant's gazelles mixed with giraffes. That combination has the advantage of both ground level and a lookout tower. If the Grant's misses you from under the trees, the giraffe will get you from over the tops. The accompanying photograph

gives a good idea of giraffe country. While they are often seen in the open plains, being browsing animals, they prefer country studded with bushes and trees. In most portions of Africa, where they exist at all, they are very much on the increase. Hunters are not much interested in shooting the giraffe. We chased them many times in open country with the truck and got an idea of their speed by our speedometer, and found that they could do thirty-five miles an hour nicely.

The water-hole picture is of interest for it shows, along with zebras, a young



NATIVE WOMEN BALANCING
CALABASHES FULL OF WATER

wildebeest, or gnu, whose horns are growing straight up instead of outward. The gnu is the animal that corresponds somewhat with the bison of our Western States. He is a creature of the plains, lying out in the sun as though a temperature of 130° F. were something to be enjoyed.

The third photograph shows three women of the tribe who have been to the spring for their daily water supply, which somehow is balanced in the calabashes on their heads. Do what they will in their crude and inefficient way at protection, they cannot make the wild animals understand that theirs is a private water supply. We saw many instances where the animals felt that they had just as much right as the two-footed African in the municipal reservoir. In one case, an elephant, during the night, with none too much courtesy as to where he put his feet, had caved in the whole works. The Africans, true to form, were busy removing the caved-in earth with pointed sticks.

A little farther back, I tried to get away from a description of one thing imposing upon another. It is hard to do. Life in Africa is a struggle.

AMERICAN ASSOCIATION OF MUSEUMS TO MEET IN PITTSBURGH

THE CARNEGIE INSTITUTE will be happy to be the hosts at a large gathering of representatives of numerous American museums at the annual meeting of the American Association to be held in Pittsburgh from May 21 through May 23. The last meeting of this body in Pittsburgh occurred in 1907. Some two hundred guests from all over the country are expected to attend. The title of the association, "Museums," has been adopted in its largest sense, to include Fine Arts and Libraries.

The museum movement in America is gaining in significance, and it would be

worth noting in this connection that the first suggestion of organizing an association of museums in the United States, similar to the one that was organized in England, was made by the Director Emeritus of the Museum, Dr. W. J. Holland.

A distinguished leader of the museum field abroad, Dr. Jean Capart, director of the Royal Museums of Belgium, in Brussels, has promised to attend the meeting and to give an address on the second day of the session. The first day of the meeting will be concerned with questions pertaining to museums of science. The second day will have to do with problems connected with museums of art and will be devoted to a discussion of the relationship of the American and European museums at large. The conferences and papers of the third day will relate to problems of museums of industry, libraries, and management. There will be numerous sessions of special sections including the recently formed section of preparators, of which R. H. Santens, the Museum's chief preparator in Zoology, is vice chairman. At the conclusion of the meeting on Saturday evening there will be a banquet in observance of the twenty-fifth anniversary of the founding of the Association. On Sunday the members who remain in Pittsburgh for that day will be invited to Sewickley for luncheon at the Allegheny Country Club. The program of the meetings promises to touch upon a wide scope of questions interesting to those associated with the museum field, and the meeting cannot fail to be both instructive and entertaining.

CARNEGIE TECH BUDGET

THE budget of the Carnegie Institute of Technology has been completed, and it calls for an expenditure of \$1,645,076 for the year 1931-32, virtually all of which will be spent in Pittsburgh.

OUR BROTHER'S KEEPER

By MYRON C. TAYLOR

Chairman of the Finance Committee of the United States Steel Corporation

[Mr. Taylor gave the following talk over the radio recently, his subject being "A Few Observations on Employment." In it he carried his thoughts much deeper than the technical suggestions of the title chosen by him, and in his discussion of the general situation he spoke frankly of the obligation resting upon society to develop industry and business upon principles which shall provide for the welfare and happiness of the entire population of our country. His speech is therefore an illuminating and inspiring contribution to the problem which really lies at the heart of humanity; and the CARNEGIE MAGAZINE is printing it because the claims of humanity supersede every other consideration in life.]



I am asked to speak briefly upon the subject of unemployment, and to tell how we, in the operations of the United States Steel Corporation, have been able to reduce to a minimum any hardship that

might result therefrom.

In 1929, when serious declines occurred in the values of the securities of the country, it appeared to us that these declines were forerunners of eventual readjustment of commodity values, that as a possible consequence of such unsettlement, evidencing overproduction, the operations of our plants, like others similarly situated, might be interfered with, and that, unless provision against it were made, unemployment would inevitably follow.

Plans were promptly made and a really simple expedient employed—that if operations should be substantially lessened, the remaining work would be distributed equitably, as nearly as might be, among all the workers, giving to each a ratable portion of such work as was going; this program to be continued as well as could be done throughout such emergency.

For the period January 1 to July 1, 1930, the number employed, either on whole or on part-time work, was equiv-

alent to an average of 221,123 employed for the entire period, as against an average for the year 1929 of 224,980.

For the month of December, the last period for which we have complete reports, there were employed on either full or part time in the various Corporation activities 226,614 men. This in a period when operation of the plants was on the basis of only 38%.

Attention is called to the fact that upward of 12,000 men have been given employment on construction work, in the advancement of which we have consistently carried out our construction program without change as outlined at President Hoover's Conference in Washington on November 21, 1929.

The record of assistance rendered to employees and their families has been classified under three heads: direct relief given by the Corporation; credits extended by the Corporation; relief extended by good fellowship clubs and other employees' welfare organizations.

For the period between October 1 and December 31, 1930, our reports show under these three headings that total expenditures for relief had amounted to \$210,782.

Other ways in which relief is constantly being extended are: through the regularly organized company hospitals, and company medical staffs and visiting nurse organizations, and groups of employees organized at some of the plants.

We are confident that when the final chapter of this depression is written,

the United States Steel Corporation's record in providing work and in extending relief to its employees will be one of its outstanding achievements.

I have been asked also to say a word upon the general subject of the effect of mechanical production of primary commodities as contrasted with the earlier basis of muscle and human energy upon which civilization rested.

The present age is different. We have machines with vast and tireless resources; and we have today developed and perfected an accelerated dynamic civilization in which the acceleration comes from power.

In the first flush of the great resulting changes and the application of power to mechanical rather than human means of production, we lose our perspective. In the face of an increased production we turn our thoughts mainly to the machine that made it possible; we overlook the fact that it is man who made possible this great production through the machine; that it is an intriguing and a continuing expression of his effort and his more cultivated intellect that is putting the world forward a distinct and glorious step in lifting from man's shoulders the burdens of the ages.

The machine is of no use without the control and direction of man—and he can and does control it and direct it. Our problem—now that in so many ways we have brought the machine to aid the labor of our nation that all of our primary commodities, either of raw materials or of manufactured articles, are strongly influenced by it—is to organize and systematize its use, and in so doing to benefit mankind, not to injure or destroy mankind. Through these instrumentalities the quality of mind that is developed to control and direct the mechanics of the age is necessarily of an improving and a higher order. That in itself means progress for the individual, and in that progress there is a cheapening of product, bringing a vast variety of useful and enjoyable commodities within the reach of

all, and a corresponding awakening of the intelligence of man which promptly reaches out for these new benefits. Triumphant over the whole field stands, not the machine, but the man.

We who are interested in these problems, by cooperation and exchange of thought and idea and plan, can bring about such an ordered system that the individual will find the burdens growing lighter, opportunities becoming greater, and the enjoyment of life by him and his family and those about him expanding and improving in every direction.

If there be any objective in this existence of ours worthy of the time and effort by us who are passing through it, it must be to raise mankind in general—not the particular few but the entire race—to higher levels of understanding and cooperation, of enjoyment and well-being. The crusaders in this cause, those who seek through thoughtful and orderly channels to contribute to the well-being of the whole, will have attained life's greatest reward, because it can be accomplished through no other way than service, and this sort of service is worthy of the talent and abilities of the greatest minds of the age.

At the moment we are a bit stunned by the exploitation of great productive innovations. We may have traveled too fast, and for the moment may have saturated the markets with all commodities, from the grains to the products of industry. But in the process there has been a general prosperity throughout the land, comparable to no other period in its history, and not equaled by any other nation in history.

The frugal ones in the community have put by sufficient to tide them through a reasonably relaxed period. But there are instances where necessity and lack of proper wisdom have led many to part with their earnings. It is in such times that the comparatively few in the community become the concern of the many, and violent doctrines are proclaimed, intemperately, unwisely, by some of the few. It is then

that the whole problem comes before our minds for review and analysis. New courses are laid, which, based upon past experience and the best information obtainable under existing circumstances, will help us to avoid a repetition of such situations in the future. It becomes our duty to deal kindly and generously with that minority in the community who are in real distress, but not to permit destruction of or damage to the great system which man, by patient effort through the thousands of years of history, has created and set up, and which in the general run of life gives now to those who are conscientious, willing, and faithful the great privileges at hand in our world of today. To tear down these facilities and supplant them with something of unknown quality which has no particular virtue or experience to recommend it, would be a crime against the Creator

and the faculties which He inspired to produce these benefits, and would bring eventual disaster upon the very ones who most need relief and protection.

The machine age is not a cold-blooded and cruel thing which seeks to exterminate man; it is man's finest expression through which great forces have been revealed to him by the Divine Hand, enabling him so to harness these forces and direct their use that they shall be man's servant and not his master.

Out of the experience of this year will flow much that is good by way of example and experience and remedy. Until we resume a normal basis of operation it should be the first duty of every individual concerned with the employment of others to see, during this dull period, that the work—whether it be 60% or 70% or 80% or 100% of capacity—is divided equitably among those able and willing to work.

THE MARLOFF BEQUEST OF MOTHS AND BUTTERFLIES

FOR over forty years, while living on a farm and devoting all his spare time to his avocation of an amateur entomologist, Fred Marloff collected moths in the vicinity of Pittsburgh. A few years ago his collection of Microlepidoptera, which is the systematic designation of the so-called "smaller moths," was acquired by the Carnegie Museum through the courtesy of Dr. George H. Clapp. On the death of Mr. Marloff on February 19, his whole collection of moths, butterflies, and other insects, including over 27,000 specimens, was bequeathed to the Carnegie Museum. It contains a magnificently preserved series of moths, all collected with the utmost care and discrimination.

Each of the specimens bears the exact label with all the necessary data as to the time and place of capture. It

is this extensive and accurate documentation which makes the Marloff collection so valuable from a scientific angle.

Many of the species represented in this series no longer seem to be found in our vicinity. Such is especially the case with certain groups of moths, many forms of which have probably been destroyed by the smoke of the mills which has affected the native vegetation, and by the gradually changing conditions through the growth of Pittsburgh as an industrial center. Since the Museum has now become the possessor of the entomological collection which Mr. Marloff assembled during his lifetime, this significant addition to the collections will stand as a monument commemorating his scientific attainments and assiduous devotion to his life study.

THE GARDEN OF GOLD



JASON, I wish you would tell me just when civilization began?"

"Why, Penelope, you are going pretty far back. What started you on that?"

"Well, why didn't we all stay primitive and savage, according to nature? Who was it that first wanted to be artificial?"

"I would say, Penelope, that what we call civilization, and what you refer to as the artificial life, began in the Garden of Eden, when Adam and Eve adopted those Ziegfeld garments."

"Then that was at the beginning?"

"Pretty close to it. Then came the great cities of Babylon and Nineveh, which flourished until luxury and war swamped their people. And then came a real civilization in Egypt, with arithmetic, geometry, and astronomy, and beyond that the most huge and gigantic architecture the world has ever known."

"But how did our country—Greece—have its beginnings?"

"Greece was occupied by a heroic and hardy race who absorbed all the learning and culture of those older

nations and adopted beauty as the first quality of her national life: beauty of dress, beauty of her palaces and temples, beauty in painting and sculpture, and beauty in her literature."

The Gardener's voice became inspired as he went on to develop his subject.

"We had great painters, whose canvases have unfortunately perished; but our architecture and sculpture remain to this day, when the most beautiful banks and colleges and other structures in America are those which are formed on Greek models, because the quality of beauty is supreme as the Greek architects developed it."

"But—Jason—we have great American architects and sculptors. There was Stanford White—"

"His best buildings are purely Greek. That Philadelphia bank—Greek. The Pennsylvania Railroad station in New York—pure Greek."

"And our greatest sculptor, Augustus Saint-Gaudens?"

"Look at his Sherman, in New York, Penelope. Its design is wholly original,

magnificent in his own conception, but its inspiration comes from the Greek Winged Victory of Samothrace."

"Does their literature affect our ideas in the same way?"

"Why not, Penelope? Take the golden age of Greece, five hundred years before sacred history began in Palestine. Phidias was building the Parthenon, other masters were giving us those immortal statues, Demosthenes and Pericles developed oratory to its highest power, Socrates and Plato established their schools, giving us a curriculum which we still use, and those three dramatists—Sophocles, Euripides, and Eschylus—gave us the plays which still enthral an audience. Why not? Shakespeare is full of the spirit of Greece."

"And now, Jason, tell me something about the Greeks in war—when you were with them."

"Always a story, Penelope! Well, the most interesting story that I can recall this morning was about a horse."

"Bucephalus?"

"No, he was Alexander's steed. Guess again."

"Pegasus?"

"No, he carried Bellerophon. This was about a wooden horse, at the siege of Troy. We had been besieging Troy for ten years. The Trojans came out and fought us every three or four days—Hector leading them, Achilles inspiring us; and after a good skirmish they would return behind the walls of their great city. So our people built a great big horse—as big as a house—and put a battalion of armed soldiers inside it, and then drew off our army as if we had abandoned the siege. The Trojans came out one day, and finding the horse there and unguarded, they drew it along, then took down their gates and a section of the wall, and brought it into the city. That night the Grecian soldiers let themselves out of the horse, the Greek army stealthily returned, and while the Trojans slept in a false security, our troops captured the city and put the garrison to the sword."

"Wasn't that a mean trick, Jason?"

"Perhaps. But—you know—all's fair in love and war!"

GOLDEN FRUITAGE

The Board of Fish Commissioners of the Commonwealth of Pennsylvania has just sent to the Carnegie Institute the sum of \$2,500 to defray the cost of the recently completed yellow perch habitat group. The Board, recognizing the value of the Institute as a medium for the spread of popular knowledge, made this appropriation in accordance with its educational program. The group was described in the December Magazine.



ELIZABETH DUNNELLS

The Costume Economics Club of the Margaret Morrison Carnegie College has just given \$100 to the Tech Endowment Fund. This is the fourth successive time the Club has made gifts of this sum, the idea

having originated with Miss Jane Fales, whose passing has been so deeply lamented, and it is now being carried on by her successor, Miss Virginia M. Alexander. The president of the Club is Miss Elizabeth Dunnells, a senior student, whose father, Clifford G. Dunnells, a Tech professor, is head of the department of building construction.

And then—the Tech Student Council had a tag sale not long ago and raised \$219 for the Endowment Fund. The Council has asked that the money be applied to the Student Activities building for which they are striving. The Carnegie Corporation of New York will match this contribution in the same way because part of the amount subscribed may be in buildings. Thus it will have an ultimate value—with interest added—of \$1,360.80.

And so the golden stream flows on—always something!

OUR DEPARTED TRUSTEES



WILLIAM G. CLYDE



GEORGE J. KAMBACH

THE CARNEGIE INSTITUTE has had the misfortune during the month of March of losing two of its valued trustees, William G. Clyde and George J. Kambach. These two men, representing Pittsburgh from widely different angles, were equally useful in the enthusiasm of suggestion which they brought into the counsels of the board.

Mr. Clyde became a member of the board of trustees of the Carnegie Library, the Carnegie Institute, and the Carnegie Institute of Technology on May 4, 1926. He had grown up in the lifelong service of the Carnegie Steel Company, rising from a humble place to the position of president, thus making himself a figure of national renown. His interest in all the affairs of human life was varied and profound, and this attribute gave great value to his connection with the Carnegie Institute. He was always ready to give his atten-

tion to the development of the Institute and the spread of its services throughout the community, and at all times showed a desire for the expansion of its work.

Mr. Kambach was elected to the City Council in December, 1929, and was immediately appointed a trustee of the Carnegie Library, the Carnegie Institute, and the Carnegie Institute of Technology. Educated in the profession of law, Mr. Kambach had developed a mind richly endowed through his studies in history and literature, and his keen interest in life admirably adapted him to a useful career in business, philanthropy, and constructive activity in the City government. His service on these boards was varied and of the highest value, and in association with his colleagues he constantly brought all the fine powers of his mind to the administration of the noble institution of which he was a trustee.

A SOUVENIR TO MUSSOLINI

HOMER SAINT-GAUDENS, director of Fine Arts, who is now in Europe in the interest of the Thirtieth International, was received by Benito Mussolini in Rome on the afternoon of March 23. Mr. Saint-Gaudens was accompanied by Cipriano Efisio Oppo, the Italian painter, who is a member of the Roman Senate.

On this occasion Mr. Saint-Gaudens presented Signor Mussolini with a beautifully bound album containing views of the Carnegie Institute, photographs of the Italian galleries at recent Internationals, and reproductions of paintings by Italian artists who have received awards here. The album, entirely the work of the Carnegie Institute Press, was bound in blue morocco, and the front cover contained, as an inlay, a bronze replica of the Carnegie Institute Medal of Award. Italian handmade paper, "Duca d'Este," delicate ivory in color, was used. The type was hand set, and the whole book was a superlative example of the typography and craftsmanship of the Carnegie Institute Press.

In presenting the album Mr. Saint-Gaudens said: "The Carnegie Institute, of whose Department of Fine Arts I have the honor to be director, extends to you sincere greetings, and rejoices at being instrumental in promoting the cultural bonds between Italy and the United States. The contributions of Italian painters to recent International Exhibitions reflect the artistic aspirations of a country mindful of her glorious history and aware of the trend of modern times. Italian artists, when called upon to serve on the Jury of Award, have given sound and sensitive counsel in judging paintings gathered from Europe and America. This book which I present to you records both the notable paintings by Italian artists, so greatly admired by the American public, and the outstanding number of awards

won by Italian painters. May the spirit of mutual understanding manifest in the world of art of Italy and America grow in scope and significance."

Signor Mussolini, in thanking Mr. Saint-Gaudens, said it was particularly gratifying to him to receive this record of the place and achievement of Italian artists in the Carnegie Internationals. It was a source of pride to all his countrymen, he continued, as well as to those Italians and descendants who live in the United States, to know that Italian artists within recent years have been received with such acclaim and have been awarded so many prizes. He further said that since modern life is so strenuous, economic pressure so great, ambitions so strong, and the adjuncts of our mechanical civilization so irritating, it is well to dwell with the artists for a short space on beauty, whether in architecture, painting, or sculpture. He added that it was well to let the imagination concern itself with such serene decision as to whether this shadow or that shadow, or this or that combination of soft foliage in the work of some master is perfection here or wrong there. This contemplation, he thought, would bring men an essence of tranquillity which should be welcome in these clamorous days; and just as Italian art in its great period offered the Italian nation a release from military and political activities, so Italian art today is important in that it offers relief from mundane and overstimulating labor.

 NO TIME FOR SOCIALISM

One of the chief objections to present-day Socialism is that while it lends itself to endless talk it is yet doomed to inaction as a system until and unless human nature itself is changed in the countless ages to come. Earnest and good men, touched to fine issues, should not occupy themselves grasping at distant shadows while the substance—improvement of the present—lies at their feet ready for treatment.

—ANDREW CARNEGIE

HIGH-SCHOOL ARTISTS

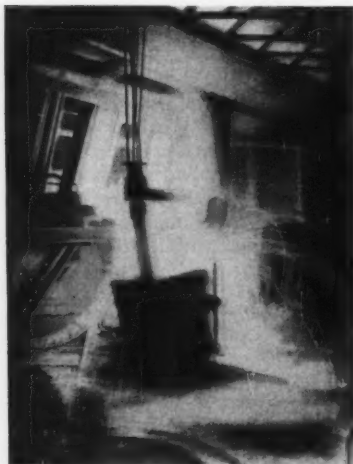
BY MAURICE ROBINSON

[The Scholastic, a magazine written expressly for high-school students, is a Pittsburgh production, conceived originally for Pittsburgh pupils. Under the genius and vision of Mr. Robinson, a native Pittsburgher, it has grown to have a national readership embracing high schools in every State in the Union. Out of these contacts came the inspiration to establish the Scholastic Awards—substantial money prizes—for the best creative work in literature and the visual arts. From this second division comes annually now the High-school Art Exhibition, of which the one to open this month is the fourth.]

FROM 8,000 objects submitted to the Art Division of the Seventh National Scholastic Awards a jury, composed of C. Valentine Kirby, Lorado Taft, Ernest C. Watson, Royal B. Farnum, Karl S. Bolander, and Andrey Avinoff, selected about four hundred pieces for the Fourth National High-school Art Exhibition to be shown at the Carnegie Institute from April 29 to May 13. After its initial viewing in Pittsburgh the exhibition will then be displayed in various cities throughout the country.

Eighteen groups of prize-winners cover almost every field of creative effort, including several branches of the graphic arts, metal work, sculpture, pottery, and design.

For two days the judges, conscientious



FIRST-PRIZE CRAYON SKETCH
BY A PITTSBURGH STUDENT



SECOND PRIZE IN PICTORIAL ARTS
BY A 12-YEAR-OLD GIRL

and enthusiastic, chose and rejected, compared, praised, and condemned, disputed, but at last united to make the final selections. The material they passed upon ranged from the primitive to the refined, from the commonplace to the unique, and from the obvious to the inspired. Every piece tells its own tale of labor and aspiration.

The girl who won first prize in soap sculpture triumphs this year over a discouraging series of disappointments. For several years she has submitted work that was polished and modeled with exquisite care, only to have her pieces broken in transit. Perhaps to avoid a similar tragedy, a boy from

Grand Rapids rode overnight in a day coach, holding preciously in his hands a soap group of street musicians, to compete in the Awards. The group holds the center of the soap-sculpture exhibit.

Although there was no division or class to cover the ingenious model of an Elizabethan theater, entered from Duquesne High School, the work will appear in the show, and Mr. Taft, whose interest in the Awards has been keen, hopes to find the address of the gentleman who lately inquired for just such a theater. Another rare choice of medium is portrayed by Thomas Hogle, of Ann Arbor, who used an etching tool on pieces of ordinary blackboard chalk to contrive miniatures of the busts which made the grandeur that was Rome.

Although the primary purpose of the Awards is to provide artistic encouragement to boys and girls who might otherwise miss the call, it inevitably follows that the Awards bring to light some potential genius. The well-known stamp is unmistakably upon certain works, notably those of Jacob Krakowsky, winner of the George Bellows Memorial Award last year. Ellsworth Simpson, another former Bellows winner, has also entered distinguished work. This year, Krakowsky will receive the special recognition of a blue ribbon and an exclusive grouping of his work.

Another student who deserves special recognition beyond that within the power of the Awards is Eastman Davidson, of Cass Tech, Detroit, last year winner of first prize in jewelry. A brooch from his hands is the feature of the jewelry. In this connection it is interesting to note that the art teachers of Detroit have had unusual success in assigning the jewelry course to its crippled students who, because of their patience, show unusual aptitude. Davidson is one of them.

Possibly the dominant single performance of the contest, however, is a charcoal study (illustrated) which won

a pictorial prize for a girl from the Southwest. She is twelve years old. Her achievement is rivaled only by a woodcut by Arnold Friberg of Phoenix, Arizona, who has worked in end-grain with an accomplished hand.

Although the judges have been extremely liberal toward any unconventional expression, there will be little that is freakish in the show since students have, of their own accord, held to intelligible lines. On the whole, the effect of the fourth National High-school Art Exhibition should be tonic. That students of 3,000 high schools have given their attention to creative work indicates a vital artistic urge in the nation's youth. It is a great satisfaction to feel that the Scholastic Awards may have contributed in some degree to their encouragement.

VISITORS' NIGHT AT CARNEGIE TECH

OPPORTUNITY to look behind the scenes of a great educational institution will be afforded people of the Pittsburgh district on the evening of April 24 when the Carnegie Institute of Technology holds its twenty-fifth annual exhibition. All the shops, laboratories, and studios in the four colleges will be open, with students of both the day and night classes at work.

The program will begin at 7:00 P.M., when the Reserve Officers Training Corps stages its retreat parade on the campus. The custom inaugurated last year of holding Parents Day on the same date as the exhibition will be continued this year. Mothers and fathers of the freshman students will be the guests of the Institute of Technology on this occasion.

The Kiltie Band will again take part in the program by playing for the retreat parade and later in the gymnasium.

"THE PLAY'S THE THING"

Reviews of Carroll Fitzhugh's "*The Man Who Married a Rich Wife*,"
Gilbert and Sullivan's "*The Mikado*," and d'Annunzio's "*Gioconda*"

BY HAROLD GEOGHEGAN, *Professor of the History of Art*



THE Little Theater has been particularly busy lately. "*The Man Who Married a Rich Wife*" by Carroll Fitzhugh, Gilbert and Sullivan's "*The Mikado*," "*Gioconda*" by Gabriele d'Annunzio, and a

bill of one-act plays by members of the play-writing class, all came to performance during March.

Mr. Fitzhugh has already given us "*The Lioness*," "*Smart Aleck*," "*The Lady and the Carpenter*," besides several one-act plays, and they have all been popular with the department of drama and the audiences of the Little Theater. "*The Man Who Married a Rich Wife*" is no exception. The audiences chuckled over the first three acts and were duly sympathetic in the final one. The play sets out to show that, with the best will in the world on the part of both of the contracting parties, a marriage between a rich woman and a poor man is doomed to failure. The first act finds Connie and Bunny engaged to be married and looking forward happily to life in a duplex apartment on Bunny's meager salary. The blow falls in the shape of a colossal fortune left, in the most unexpected manner, to Connie. The multiplicity of interests and the power to indulge them which wealth brings with it so absorb Connie that poor Bunny has nothing to do but nurse his inferiority complex; with the result that he finally feels that nothing is left for him but to fly off in his aeroplane to

California, there to start life anew and regain his self-respect, unhampered by money.

As usual, Mr. Fitzhugh surrounds his protagonists with a multitude of delightfully drawn minor characters. Connie's sharp-tongued and ruthless great-grandmother is in the author's best vein, which is saying a great deal when we remember his other notable old ladies. Her demise between the third and fourth acts was sincerely mourned by the audience. Indeed one of the criticisms that might be made of Mr. Fitzhugh's plays in general is that his secondary characters are drawn so wittily and with such nice observation that they divert attention from the hero and heroine. The apologetic Cousin Reebe, the philoprogenitive Emily, even such bits as the two elderly servants are all admirably drawn. I like Mr. Fitzhugh's choice of a milieu, too. It is pleasant, for a change, to have to do with well-bred and generally well-behaved people, and surely it isn't any the less life because they are such. Jane Austen's characters are no less alive than Dostoevski's.

The performance of "*The Man Who Married a Rich Wife*" was fairly satisfactory. The young people played their parts sympathetically, although Bunny imperiled the seriousness of the last act by appearing in as grotesque a suit of white overalls as could be imagined. The other characters, especially that of the great-grandmother, were acted with spirit.

"*The Mikado*" was the work of the department of music. Surely this light opera is an authentic work of genius! Age cannot wither it nor custom stale. As long as the delicious airs are sung in



SILVIA AND THE MAESTRO

tune and the words are audible, it survives any kind of performance. The only thing that can ruin it is a producer or an actor who thinks that he is funnier than Gilbert, and tries to embellish it with his own inventions. Any of the usual sure-fire vaudeville tricks are fatal. This production had, fortunately, few of these embellishments. The perfectly legitimate substitution of "prohibitionist" for "abolitionist," a casual mention of Punxsutawney, and an extremely dreary piece of clowning for an interpolated character, the Attendant on the Mikado, are all I noticed.

The singing was excellent. Good, well-trained, and (thank Heaven) young voices, and all of them singing as if they enjoyed it; a first-rate, if some what soprano-laden, chorus. It was a great relief to hear the part of Ko-ko sung—it is generally spoken by a comedian with no voice. The members of the orchestra, under the direction of J. Vick O'Brien, gave a very brisk performance and, what is more surprising, proved themselves discreet accompanists. That mellow and rotund quality that the Gilbertian libretto demands was of course absent, although the Pish-Tush had a very good idea of it. But it would be ungracious to speak of the acting, as few, if any, of the performers had ever been on the stage

before. Some of it was too sprightly, but most of it was simply nonexistent; I have rarely seen such a shining example of Buddhistic calm as the performance of the sweet-voiced Nanki-Poo. Most of the words, however, could be heard, and the words carry themselves. The wit and topsy-turvy humor of the lines can, of course, be heightened by skillful acting, but they cannot be entirely spoiled by the absence of it. "I am not accustomed to saying How Do You Do to anybody below the rank of a stockbroker" . . . "Do you see that ear?" "It's rather large, isn't it?" (Indignantly) "Large! It's enormous!" and so forth and so on.

And Sullivan's music! One enchanting air after another, and all of them original, all of them gay and many of them, like "Brightly Dawns Our Wedding Day," really beautiful. I hope the success of "The Mikado" will encourage Miss Jean Seaman, and Mr. O'Brien to repeat the experiment.

The last production was "Gioconda."

D'Annunzio's dramas, which are in every Italian repertory company, and in which Eleonora Duse charmed thousands all over the world, have rarely been played in English. If they are the great tragedies that Duse made



BUNNY AND CONNIE

us believe they were, why have they never had any success on the English-speaking stage? The reason is not hard to understand when one sees, or rather hears, a performance in English after having heard one in Italian. The value of d'Annunzio's work seems to me to be mostly in the words. In Italian the sheer poetic beauty of the writing carries you away like music, and you overlook the awkward construction, the strained sentiments, the incredible psychology, the melodramatic tricks, because it is so supremely beautiful to listen to. But poetry of this kind is untranslatable; the words are only a pale shadow of the original. A scene like that in which Dalbo gives Lucio his impressions of Egypt seems in the original a glorious Hymn to the Sun, but in translation is only a tiresome and undramatic descriptive passage

which holds up the action, and there are too many of these. Not that the play, even in English, has not its fine moments. The curious, unreal scene between the two women—the only appearance of the baleful *Gioconda*—the coming-on of the thundershower at the end of the second act, with all its suggestion of impending tragedy, almost all of the last short act, which so distresses those who insist on a well-made play—all of these have a kind of intensity which is rare. Elmer W. Hickman, who directed the play, made the most of the moods of the various scenes, and in a play like this, shorn of its verbal poetry, the moods are everything. The performance, too, was the best that I have seen so far this season. The actress who played Silvia Settala—Duse's great part—gave a really touching and beautiful performance.

THE SCHENLEY FURNITURE

THE CARNEGIE INSTITUTE can never forget the name of Schenley. Situated as it is on the edge of Schenley Park, the Institute has excellent reason to keep the name in its deserved high place. And now the Institute has been entrusted with some of the very household pieces which surrounded Mary Schenley when she was in residence here in the Civil War days. The Carnegie Museum has obtained, through the courtesy of the trustees of the Schenley Estate, an interesting set of furniture which belonged to Mrs. Schenley in her holiday home, "Picnic House," on Stanton Heights. The gift consists of one *Directoire chaise longue*, nine *Directoire* chairs, two *Empire* stools, and a nursery chair, all typical examples of styles characterizing the earlier part of the nineteenth century. It is to be hoped that these may be used eventually for a period room when space will permit such an innovation in the policies of the Institute.

For a long time period rooms have been given a conspicuous place in various museums and galleries of Europe, and more recently have been favored by numerous museums of America. The American Wing of the Metropolitan Museum of Art is unquestionably one of the notable achievements of this order which has attracted well-deserved attention on the part of art lovers and the general public. The Pennsylvania Museum of Art has been most successful in assembling splendid examples of period rooms. The Detroit Museum, as well as a few other museums, has to its credit highly commendable instances of engaging and accurate settings of interiors.

If our Institute is enabled in the future to align itself in this respect with other modern sister institutions, it may utilize the pieces of furniture which belonged to Mrs. Schenley as a nucleus for displaying a room typical of a Pittsburgh home of a hundred years ago.

INTERNATIONAL WATER COLORS

THE CARNEGIE INSTITUTE once again presents a selection of water colors from the annual International Water Color Exhibition assembled by the Art Institute of Chicago. Arbitrarily the term, "water color," in this exhibition is extended to include original drawings and pastel drawings as well.

There are one hundred and thirty-four works in the show, and the subjects and sizes vary from the small pen-and-ink sketch to the large water color which aspires to the breadth of a painting in oil.

Ten nations are represented, with the American section naturally the largest. The German section, which includes among other names, Julius Diez, Hans Muller-Schnuttenbach, Helene von Arnim, and Eduard Thony, is unusually interesting this year in that it shows these artists turning to native subjects and striving to avoid foreign influences in technique.

From England, where the tradition of water-color painting is an old and honored one, come the works of Ethel Walker, Claude Flight, David Wilson, and Eric Gill.

The French, ever sensitive to the best tradition, use the medium of water color in most instances for spontaneous impressions, as exemplified by Paul Signac, Lagar, and James Rassiati. On the other hand, E. Fougerat with his "Old Breton Peasant," and Georges

Scott with his "Around Adrianople," give the water color the conception and finish of an ambitious painting.

Martin Monnickendam, the Dutch artist, whose paintings in Carnegie Internationals are familiar to Pittsburghers, is represented by two water colors, while the brilliantly colored costume designs of Ivan Bibiline and the decorations of Soudeikine illustrate the Russian use of primitive color.

The American water colorists turn now and then to European subjects, but it is very noticeable in this exhibition that more and more they are relying upon the familiar and homely scenes in their own land. Some, as in the past, wander to Venice, Tahiti, and Tunis, but Alexander Bower, Gifford Beal, Charles Woodbury, and George Pearse Ennis

choose to glorify the American coast line. Francis Chapin takes the visitor to a Wisconsin farm, Stefan Hirsch to New York Harbor, Charles Hopkinson to Woodstock, Jean Crawford Adams to Sante Fe, and Marguerite Zorach to East River.

More impressive than the return to native scenes is the technique of the Americans represented in the exhibition. George (Pop) Hart with his use of wash in blocked masses has brought a new note, and Ernest Fiene, a power in draftsmanship and a brilliance in color.

The exhibition will end on May 3.



OLD BRETON PEASANT
By E. FOUGERAT



THE GERMAN-AUSTRIAN ANSCHLUSS

WHEN Germany and Austria announced that they had agreed to break down all tariff barriers on the interchange of goods between their two countries, they sent a chill down the spine of every chancellor in Europe. Here was a dream of all the nations suddenly realized. But was it not a covert violation of the Versailles Treaty, and an insidious subterfuge for effecting the political union of those two states? Mr. Briand, who has been making enthusiastic appeals for the union of all the European nations on this very basis of free customs interchange, when thus faced by his first converts, was aghast. The nightmare of another invasion of France overcast his spirit, and he asked further appropriations for defense. Then Italy declared that she, too, stood ready to abolish her tariffs in her trade with Germany and Austria. Perhaps Mr. Briand is going to achieve his cherished aim more quickly than he expected. The large number of little states which have sprung into existence out of the Versailles Treaty are all hampered and oppressed by these absurd tariff taxes, both on the raw materials which they need for their manufactures, and on the finished output. It begins to look now as though they might all come in under the banner of a Europe united for prosperity upon a sound economic basis of free trade.

And then—what part shall be played

by the United States? Our treaties with all these states contain an assurance of treatment under the most favored nation clause. If the European group establish their interchange without tariffs, we shall not be reaping the benefits of the most favored nation. Yet it is we who have instigated them all to build up these trade barriers, and we can avail ourselves of the most favored nation privilege only by establishing the same free interchange of goods. It is truly an interesting question. What is Uncle Sam going to do about it?

MR. WILLARD'S FAUX PAS

DANIEL WILLARD, speaking from a good heart for the need of relief for the man who is suffering from the current depression, said:

Unless he is willing to starve and see those who justly look to him for support also starve, his only alternative is to seek charity, and failing in that, to steal. While I do not like to say so, I would be less than candid if I did not say that in such circumstances I would steal before I would starve.

It was an unfortunate break, and one that can easily be made the refuge of every weakling in the nation who finds it easier to steal than to work, or, failing work, to avail himself of the efficient organization of relief which society has set in motion. Mr. Willard's premises were wrong to begin with. The man he referred to will not be allowed to starve if he will make his needs known, and accept the aid which

he can repay in his recovered strength by helping others, thus keeping the stream of human sympathy and service flowing on forever.

IS CAPITAL ON TRIAL?

THE Window sat at dinner beside one of the country's greatest industrial leaders, who thus spake: "The necessities of this business depression are heartbreaking. We found our company's losses running into millions of dollars, and in order to avoid insolvency we laid off thirty thousand of our employees. Those men and women, having the same natural rights that you and I have to steady employment, are tramping the streets in hopeless idleness, and their households are plunged into despair. It is," he continued, "a dangerous situation, and unless the men who control these vast organizations can devise means to carry their employees through these recurring periods of depression, it is very plain to be seen that capital itself will be challenged as to its existing system of direction."

Our friend did not make this statement merely to keep up the conversation. He said it because the subject was occupying his mind to the exclusion of every other topic.

And he is right. The agitation for socialistic experiments has its inspiration mainly from the voiceless agony of those millions of our people who, while alert, active, and ambitious, are thrown into idleness and poverty through no fault of their own. Production and prosperity are paralyzed without human labor, and yet human labor is ignored whenever production and prosperity suffer an eclipse.

The Window's friend is not the only man of responsibility whose conscience is burdened with this problem. On the contrary, it is to the honor of our race that virtually every group of executives in America is today studying the subject with the same keen desire to ameliorate its hardships. The presi-

dent of a great locomotive company recently told us that they do not retire men on age unless for grave infirmity, but they are kept in active service until death overtakes them; and he recalled the case of one man 93 years old who still operates a piece of machinery and does it effectively.

American civilization will never be complete until we provide for this imperative obligation of furnishing work and wages to every man and every woman who wants to work, and supply an income, based upon the cumulative service of the individual, for the vanishing strength of old age. Toward this end employment, at least to some extent, by the stagger method, or otherwise, must be made permanent; and the absurd and inhuman custom of refusing work to men who reach 45 years must be abolished. We say "must be" because not only human happiness but human life is involved in the solution of the problem. America must feed and clothe her children by giving them a permanent part in the productive energies of the nation. It is a sad commentary on the insecurity of present industrial methods that the poorhouse is the goal, visible from the start, which faces so many American workmen when they reach old age, which ought to be secure in its income, and blest with the peace and dignity which accompany an assured competence to the end of life.

And the conclusion of the whole matter is this. If those who enjoy the rewards of what is called the capital system do not forego some of its material advantages in order that their humbler brethren may have food and clothing, the politicians will confiscate the substance of "the higher brackets" and dispense it in the mad scheme of the dole whereby the masses of the people, ready and anxious to work but having honest labor denied to them, will be degraded and perverted by being made the wards of a governmental bureau. A proposal to that end was made at Washington only

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yesterday, and there are at this moment members of both Houses who stand ready to spring at the throat of American business as a tiger would leap upon its prey.

FREE LECTURES

TECH

APRIL 27—"The Correlation of Modern Art and Contemporary Thought," by Joseph Pijoan, of the University of Chicago. 4:30 P.M. in the Little Theater.

APRIL 27—"Recent Work on Atomic Nuclei," by R. H. Fowler, of Trinity College, Cambridge University. 8:30 P.M. in Carnegie Union.

APRIL 28—"Some Aspects of Ferromagnetism," by Professor Fowler. 8:30 P.M. in Carnegie Union.

MAY 7, 8, AND 9—"X rays and Their Application to Industrial Problems," by Arthur H. Compton, of the Ryerson Physical Laboratories, University of Chicago. 8:30 P.M. in 209 Engineering Hall.

RADIO TALKS

[Broadcast over WCAE on Monday evenings at 7:15 under the direction of the Zoology Department of the University of Pittsburgh and the Educational Section of the Carnegie Museum. The programs are part of a new series, "Man Learns to Live," given by members of the science staffs of the University and the Museum.]

APRIL 20—"On with the Race," by Robert T. Hance, head of the Department of Zoology, University of Pittsburgh.

APRIL 27—"Our Fight for Life," by Dr. Hance.

MAY 4—"Seeing Little Things—History of the Microscope," by C. B. Maits, director of Public Health.

MAY 11—"What Makes Us Sick—Causes of Disease," by A. H. Colwell, assistant professor of Medicine, University of Pittsburgh.

MAY 18—"How Disease Germs Flourish," by Dr. Maits.

OUR IMPERFECT KNOWLEDGE

Plato says that "man is still imprisoned in a cave, with his back to the light, where he can only watch the shadows on the wall." And while he stands thus, in only two dimensions of a three dimensional world, we can realize the inconsistencies in the present theories of space and time, which are approaching a four dimensional creation.

—SIR JAMES JEAN, British Astronomer

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